

PR 1958

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AUGUST, 1900.

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HEREFORD MUSICAL FESTIVAL.

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SEPTEMBER 11th, at 11.30 a.m., SPECIAL PATRIOTIC PERFORMANCE. C. H. H. Parry's "THANKSGIVING TE DEUM," Brahms' "SYMPHONY IN D," C. V. Stanford's "LAST POST," Verdi's "REQUIEM." Evening, Grand Concert in the Shire Hall.

SEPTEMBER 12th, at 11.30 a.m., Mendelssohn's "ELIJAH." At 8 p.m., Haydn's "CREATION" (Part I), Leo's "DIXIT DOMINUS," Tchaikowsky's "SYMPHONY PATHETIQUE."

SEPTEMBER 13th, at 11.30 a.m. Horatio Parker's "PSALM 107," Wagner's "GOOD FRIDAY and GRAIL MUSIC" from "PARSIFAL," Beethoven's "CHORAL SYMPHONY." At 8 p.m., J. S. Bach's "GOD GOETH UP," S. Coleridge-Taylor's "THE SOUL'S EXPRESSION," Mendelssohn's "HYMN OF PRAISE."

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THE FIRST WEEKLY CHORAL PRACTICE will take place
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THE ORCHESTRAL PRACTICE will commence on
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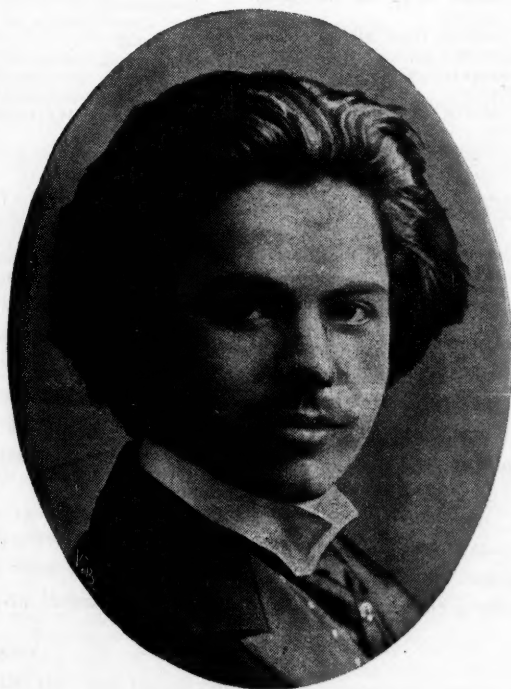
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MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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Contents.

	PAGE
Portrait of Johann Kubelik	281
Leader—The Registration of Teachers of Music...	282
Monthly Calendar	283
Editorial—Gold Dust—Prize Competition	284
The Character of Beethoven	285
Johann Kubelik (Sketch)	287
Musical History (Part VIII.)	288
How we Hear (Chap. X.), by F. C. BAKER	293
About Artists... ..	296
Facts about the Triennial Festivals of the Three Choirs	297
Genius and Disease	298
Curious Musical Instruments	299
Academical—Odd Crotchets	300
The Royal College of Music—The Associated Board	301
London and Provincial Notes	302
Supplement—Elementary Singing Lessons and Questions on the Theory of Music (No. x.), by J. A. MATTHEWS.	

THE REGISTRATION OF TEACHERS OF MUSIC.

ALTHOUGH there is little hope of any immediate legislation to improve the quality of general musical education, and to prevent the unmusical public being preyed on by fraudulent and incompetent persons, the situation is now much more promising than it was. The Incorporated Society of Musicians has drafted a bill to be presented to Parliament which has been discussed by a large number of distinguished musicians outside its own ranks; and although its provisions are not acceptable perhaps to all, if the I.S.M. is wise enough to concede some points and to receive some amendments, the long talked of Registration Bill may become in time an accomplished fact.

The I.S.M. deserves every credit for putting the matter forward actively, and if through it and the aid of some well-known musicians who have till now stood aloof, the I.S.M. is successful, it will render a glorious service to the cause of musical art, and, incidentally, to its professors also.

In the interests of the community it is highly important that all instruction, whether paid for by the State (as in Elementary Schools) or the individual, shall be of the best possible quality, and when the public, as a whole, is incapable through ignorance from protecting itself from imposition and fraud, it is not only justifiable but beneficial for the State to intervene—a fact recognised by all schools of political economists from Mill upwards or downwards. The public want protection through their own lack of knowledge; and qualified teachers of music want protection from unfair and incompetent competition.

Though it may savour a little of the "tail wagging the dog" when musicians have to take the initiative in this movement, a great service to art will be done by a good Bill. Whilst protecting existing interests none may be registered as competent to teach music who have not satisfied the Council to be formed as to their possession of at least *some* technical knowledge and skill; a consummation devoutly to be wished.

J. W.



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F. W. RENAULT, *Secretary*.

Monthly Calendar.

Musical and otherwise.

AUGUST.

This month was dedicated to the honour of *Augustus Caesar*, because in this month he was created Consul, thrice triumphed in Rome, subdued Egypt to the Roman Empire, and made an end of civil wars.

- 1st.—Lammas-day (Lamb-mass-day).
- 2nd.—The Bank of England founded in 1732.
- 6th.—Bank Holiday.
- 7th.—Lord Tennyson born 1809.
- 8th.—George Canning died 1827.
- 11th.—“Judas Maccabæus” completed by Handel, 1746.
- 13th.—Sir George Grove born 1820, died May 28, 1900.
- 14th.—Wesley, Samuel Sebastian, Mus. Doc., died 1876. Organist of Gloucester Cathedral.
- 14th.—On or about this time (1437) the art of printing is said to have been invented, and ascribed to John Guttenburgh.
- 15th.—The Reform Bill passed in 1865.
- 17th.—Done, William, Mus. Doc., Cantab., died 1895 at Worcester. Organist of Worcester Cathedral upwards of fifty years.
- 17th.—Frederick the Great died 1786.
- 19th.—Bloomfield, Robert, died 1823; a distinguished English poet.
- 22nd.—Mackenzie, Sir Alexander C., Mus. Doc., born 1847, at Edinburgh.
- 23rd.—Stamps were first required for newspapers, 1713.
- 23rd.—Robinson, Joseph, died 1898, at Dublin. An Irish Musician of great distinction.
- 24th.—St. Bartholomew. Massacre of St. Bartholomew, 1572.
- 26th.—“The Elijah” (Mendelssohn) produced 1846 at the Birmingham Festival.
- 26th.—Lope de Vega, died 1635; the rival conqueror of Cervantes in the dramatic art. He required only twenty-four hours to write a versified drama of three acts.
- 27th.—Harper, Thomas John, the celebrated trumpeter, died at London 1891.
- 28th.—Macfarren, Walter, born 1826, in London.
- 29th.—“Esther,” oratorio by Handel, produced 1720.
- 31st.—Bunyan, John, died 1688, in London. Author of the “Pilgrim’s Progress.”
- 31st.—Helmholz, Herman L. F., born 1831. Professor of Natural Philosophy. Died 1894, near Berlin.

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(Incorporated by Royal Charter, 1883),

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Editorial.

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SUBSCRIPTIONS FOR THE CURRENT YEAR (1899-1900) are due. The Editors of the various editions of *The Minim* will be glad to receive the same.

Articles, Reports, and all matters of interest should be forwarded to the Editor, Head Office, Cheltenham, England, before the 20th of the month if intended for the next issue of *The Minim*.

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Gold Dust.

God is the Author, and not man, He laid the key note of all harmonies, He planned all perfect combinations, and He made us so that we could hear and understand.—*M. G. Brainard*.

—:O:—

The soul of music slumbers in the shell,
Till waked and kindled by the Master's spell;
And feeling hearts—touch them but lightly—pour
A thousand melodies we heard before!

—:O:—

What makes life dreary is the want of motive.
—*George Eliot*.

Pride ne'er leaves its master till he gets a fa'.
—*Scotch*.

—:O:—

Necessarily, great men are little in their own sight. Unnecessarily, little men are often great in their own sight.—*F. C. B.*

—:O:—

Some men aspire to be angels when they would often do far better if they were to aspire to be men.—*F. C. B.*

—:O:—

To do a kind action and then forget it is noble, but to do a kind action and continually think of it is ignoble.—*F. C. B.*

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4. All papers to be sent in, on or before August 31st, 1900,—
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 August, 1900.



The Character of Beethoven.

Last month we gave Beethoven's Will. The following interesting sketch of the character of the great composer may be of interest to readers of *The Minim*.

The peculiar traits of character which were displayed by the great German composer are minutely recorded by those who had the opportunity of visiting him personally. The following remarks, extracted from a letter, afford most interesting information concerning Beethoven's disposition and customs :—

"The 28th of September, 1823, will be ever recollected by me as a *dies faustus*: in truth, I do not know that I ever spent a happier day. Early in the morning, I went in company with two Vienna gentlemen,—one of whom Mr. H. is known as the very intimate friend of Beethoven,—to the beautifully-situated village of Baden, about twelve miles from Vienna, where the latter usually resides during the summer months. Being with Mr. H., I had not to encounter any difficulty in being admitted into his presence. He looked very sternly at me at first, but he immediately after shook me heartily by the hand, as if an old acquaintance; for he then clearly recollected my first visit to him in 1816, though it had been of very short duration. A proof of his excellent memory. I found to my sincere regret, a considerable alteration in his appearance, and it immediately struck me that he looked very unhappy. The complaints he afterwards made to Mr. H. confirmed my apprehensions. I feared that he would not be able to understand

one word of what I said; in this, however, I rejoice to say, I was much deceived, for he made out very well all that I addressed to him slowly, and in a loud tone. From his answers it was clear that not a particle of what Mr. H. uttered had been lost, though neither the latter nor myself used a machine. From this you will justly conclude, that the accounts respecting his deafness, lately spread in London, are much exaggerated. I should mention though, that when he plays on the piano-forte, it is generally at the expense of some twenty or thirty strings, he strikes the keys with so much force. Nothing can possibly be more lively, more animated, and—to use an epithet that so well characterises his own symphonies—more energetic than his conversation, when you have once succeeded in getting him into good humour; but one unlucky question, one ill-judged piece of advice—for instance, concerning the cure of his deafness—is quite sufficient to estrange him from you for ever. He was desirous of ascertaining, for a particular composition he was then about, the highest possible note of the trombone, and questioned Mr. H. accordingly, but did not seem satisfied with his answers. He then told me that he had in general taken care to inform himself through the different artists themselves concerning the construction, character, and compass of all the principal instruments. He introduced his nephew to me, a fine young man of about eighteen, who is the only relation with whom he lives on terms of friendship, saying, 'You may propose to him an enigma in Greek, if you like;' meaning, I was informed, to acquaint me with the young man's knowledge of that language. The history of this relative reflects the highest credit on Beethoven's goodness of heart; the most affectionate father could not have made greater sacrifices on his behalf than he has made. After we had been more than an hour with him, we agreed to meet at dinner, at one o'clock, in that most romantic and beautiful valley called *das Helexenthal*, about two miles from Baden. After having seen the Baths, and other curiosities of the village, we called again at his house about twelve o'clock, and, as we found him already waiting for us, we immediately set out on our walk to the valley. Beethoven is a famous pedestrian, and delights in walks of many hours, particularly through wild and romantic scenery. Nay, I was told that he sometimes passes whole nights on such excursions, and is frequently missed at home for several days. On our way to the valley, he often stopped short and pointed out to me its most beautiful spots, or noticed the defects of the new buildings. At other times he seemed lost in himself, and only hummed in an unintelligible manner. I understood, however, that this was the way he composed, and I also learnt that he never writes

one note down till he has formed a clear design for the whole piece. The day being remarkably fine, we dined in the open air, and what seemed to please Beethoven extremely was, that we were the only visitors in the hotel, and quite by ourselves during the whole day. The Viennese repasts are famous all over Europe, and that ordered for us was so luxurious that Beethoven could not help making remarks on the profusion which it displayed. 'Why such a variety of dishes?' he exclaimed, 'man is but little above other animals, if his chief pleasure is confined to a dinner table.' This and similar reflections he made during our meal. The only thing he likes in the way of food is fish, of which trout is his favourite. He is a great enemy of all *gene*, and I believe that there is not another individual in Vienna who speaks with so little restraint on all kinds of subjects, even political ones, as Beethoven. He hears badly, but he speaks remarkably well, and his observations are as characteristic and original as his compositions. In the whole course of our table-talk, there was nothing so interesting as what he said about Handel. I sat close by him, and heard him assert very distinctly, in German, 'Handel is the greatest composer that ever lived.' I cannot describe to you with what pathos, and I am inclined to say, with what sublimity of language, he spoke of the "Messiah" of this immortal genius. Every one of us was moved when he said, 'I would uncover my head, and kneel down on his tomb!' H. and I tried repeatedly to turn the conversation to Mozart, but without effect; I only heard him say, 'in a monarchy we know who is the first,'—which might, or might not, apply to the subject. Mr. C. Czerny,—who, by-the-bye, knows every note of Beethoven by heart, though he does not play one single composition of his own without the music before him—told me, however, that Beethoven was sometimes inexhaustible in his praise of Mozart. It is worthy of remark, that this great musician cannot bear to hear his own earlier works praised; and I was apprized, that a sure way to make him very angry, is to say something complimentary of his septetto, trios, &c. His latest productions, which are so little relished in London, but much admired by the young artists of Vienna, are his favourites. His second Mass he looks upon as his best work, I understand. He is at present engaged in writing a new opera, called *Melusine*, the words by the famous but unfortunate poet, Grillparzer. He concerns himself very little about the newest productions of living composers, inasmuch that when asked about the *Freischütz*, he replied 'I believe one Weber has written it.' You will be pleased to hear that he is a great admirer of the ancients. Homer, particularly his *Odyssey*, and Plutarch he prefers to all the rest; and of the

native poets, he studies Schiller and Goëthe in preference to any other; this latter is his personal friend. He appears, uniformly, to entertain the most favourable opinion of the British nation; 'I like,' said he, 'the noble simplicity of English manners,' and added other praises. It seemed to me as if he had yet some hopes of visiting this country together with his nephew. I should not forget to mention, that I heard a MS trio of his, for for the pianoforte, violin, and violoncello which I thought very beautiful, and is, I understood, to appear shortly in London. The portrait you see of him in the music shops is not now like him, but may have been so eight or ten years back. I could tell you many things more of this extraordinary man, who, from what I have seen and learnt of him, has inspired me with the deepest veneration; but I fear I have taken up your time already too much. The friendly and hearty manner in which he treated me, and bade me farewell, has left an impression on my mind which will remain for life."

Johann Kubelik.

We have pleasure in giving a portrait (on our front page) of this talented young artist, who is now creating a great stir in musical circles. Johann Kubelik was born at Michle, near Prague, July 5th, 1880. He is the son of a market gardener. His father was something of a musician, and to some extent he was responsible for such music as was procurable in the village. From his father Johann Kubelik had his first instruction in violin playing. He made rapid strides, and at the age of eight he fairly astonished an audience at Prague, this being his first concert. Four years latter he was placed in the Prague Conservatorium, where he made wonderful progress under Professor Sevcik. Subsequently he went to Vienna, and later he made a prolonged tour through Italy, taking all the great cities *en route*. Paris was visited, and now England is the land of his choice. He has played at Dr. Richter's concerts in London with immense success. It may be said Kubelik stands in the front rank as a violinist. He is a great technical artist, and will, we predict, be one of the greatest violin players of our time.

The *Musical Standard* recently gave the following:—"Dr. Richter has a genius for bringing unknown talent to light in London. The latest *débutant*, Johann Kubelik, the young violinist, is perhaps the most wonderful of all. He has all the astounding technique of a Burmester but with something in addition. The work he chose, the Paganini-Wilhelmj Concerto in D major, does not give scope for the display of any deep musical gifts. But to a certain extent it does make more than

merely technical demands on a player, since Paganini sufficiently understood the genius of his instrument to know that it is really most effective in broad cantabile melody, however much an audience may be captivated by astonishing technical virtuosity. Only a week or two ago young Kubelik came to Paris, where a reception, attended by a large number of the leaders of French society, was given in his honour by the poet, Maurice Jokai. In Italy his fame was gained as a virtuoso, that is to say, he became celebrated for his remarkable technique, and for the ease with which he triumphed over all sorts of technical difficulties."

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Musical History.

FACTS WORTH KNOWING.

PART VIII. THE EIGHTEENTH CENTURY—continued

- A.D. 1785.—The "Caecilion Society" founded in London for the performance of sacred compositions.
- A.D. 1787.—Mozart's opera, "Don Giovanni," produced at Prague.
- A.D. 1787.—Death of Gluck, at Vienna, November 15th.
- A.D. 1788.—Mozart composed his three Grand Symphonies in E flat, G minor, and C. (The Jupiter Symphony.)
- A.D. 1790.—Haydn commenced writing his great Symphonies. He wrote upwards of 100 in all.
- A.D. 1791.—Mozart wrote the Requiem Mass. He died at Vienna on December 5th.
- A.D. 1792.—The French National Song, "The Marseillaise," composed by Rouget de Lisle.
- A.D. 1793.—Paganini's first appearance as a Violinist, at the age of 9. He died in 1840.
- A.D. 1794.—Haydn visited England for the second and last time, and wrote a second set of six Symphonies for Salomon's Concerts.
- A.D. 1795.—Stodart, William, of Golden Square, London, a pianoforte maker, brought out his new invented upright grand Pianoforte, of the form of a bookcase, the mechanism of which was upon an entire new construction.
- A.D. 1795.—The Paris Conservatoire of music founded.
- A.D. 1795.—Cherubini and Marpurg died. Both were great writers on Counterpoint and Fugue.

- A.D. 1797.—Cherubini's opera, "Médée," produced at Paris.
- A.D. 1797.—Haydn composed the Austrian National Anthem, or "Emperor's Hymn." Produced for the first time February 12th.
- A.D. 1797.—Schubert born at Vienna on January 31st.
- A.D. 1798.—Haydn produced his Oratorio, "The Creation," at Vienna.
- A.D. 1798.—The "Allegemeine Musikalische Zeitung" started. A German musical periodical of note.
- A.D. 1798.—Bertini, Henri, born at London. Died, 1876, at Villa Meylan, France. A well known composer of pianoforte studies, which include a set written in keys to twelve sharps and twelve flats.
- A.D. 1799.—To this period (from 1777) Stodart, Broadwood, Erard, Southwell, Joseph Smith and other eminent pianoforte makers invented and brought out improvements in pianofortes. Of the firm of John Broadwood it was stated in 1783 that "his new constructed pianoforte was far superior to any instrument of the kind heretofore made."

(To be continued.)

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LESSON X.

COMPOUND RHYTHMS.

- (1) It should be noted that all Compound Rhythms are formed by combining simple Triple Rhythms; hence the term Compound. The dotted lines in measures at A, B, C, D, E, F, show this.
- (2) The upper figures used to denote Compound Rhythms are 6, 9, and 12.
- (3) The following examples will clearly establish this explanation.

EXERCISE XXXVI.

EXPLAIN:— Accent signs: > for strong, ^ for weak.

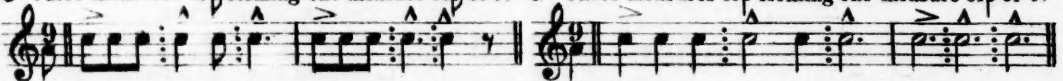
Compound Duple Rhythms, formed of two measures of Simple Rhythm.

- (A) Two measures of $\frac{3}{8}$ forming one measure of $\frac{3}{4}$ or $\frac{1}{2}$. (B) Two measures of $\frac{3}{8}$ forming one measure of $\frac{3}{4}$ or $\frac{1}{2}$.



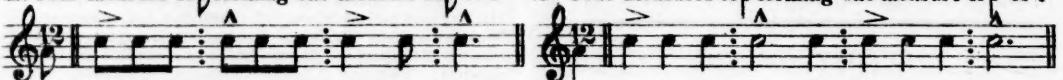
Compound Triple Rhythms, formed of three measures of simple Triple Rhythms.

- (C) Three measures of $\frac{3}{8}$ forming one measure of $\frac{3}{4}$ or $\frac{1}{2}$. (D) Three measures of $\frac{3}{8}$ forming one measure of $\frac{3}{4}$ or $\frac{1}{2}$.



Compound Quadruple Rhythms, formed of four measures of simple Triple Rhythms.

- (E) Four measures of $\frac{3}{8}$ forming one measure of $\frac{12}{8}$ or $\frac{3}{2}$. (F) Four measures of $\frac{3}{8}$ forming one measure of $\frac{12}{8}$ or $\frac{3}{2}$.



N. B. The above examples should be sung to La.

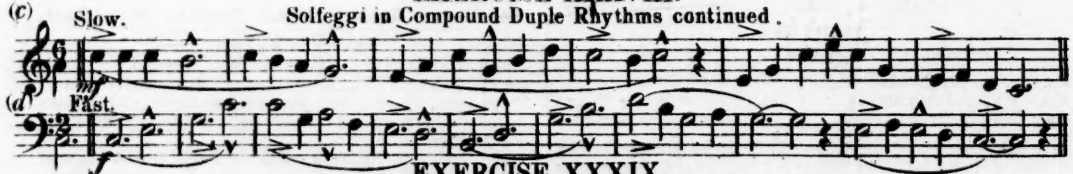
EXERCISE XXXVII.

Solfeggi in Compound Duple Rhythms.



EXERCISE XXXVIII.

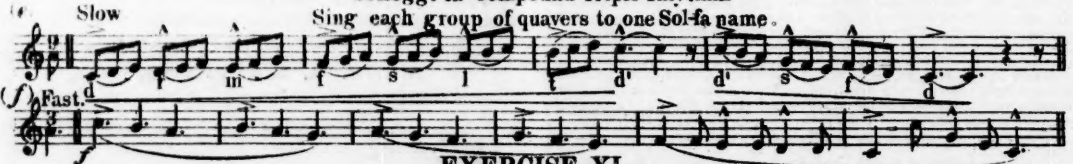
Solfeggi in Compound Duple Rhythms continued.



EXERCISE XXXIX.

Solfeggi in Compound Triple Rhythms.

Sing each group of quavers to one Sol-fa name.



EXERCISE XL.

Solfeggi in Compound Quadruple Rhythms.



EXAMINATION QUESTIONS ON THE THEORY OF MUSIC AND ELEMENTS OF SINGING. BY J. A. MATTHEWS.

LESSON X.

STUDY :—Compound Rhythms—(a) Compound Duple ; (b) Compound Triple ; (c) and Compound Quadruple.

I.—How are Measures of Compound Rhythms formed and recognised ?

II.—How many kinds of Compound Rhythms are named in this Lesson ?

III.—Give the Three Upper Figures used to express Compound Rhythms ?

IV.—What is meant by the following Signatures :

(1) $\frac{6}{8}$; (2) $\frac{6}{8}$; (3) $\frac{9}{8}$; (4) $\frac{9}{8}$; (5) $\frac{12}{8}$; (6) $\frac{12}{8}$?

V.—Give the Two Figures used to denote the Rhythms indicated in Question IV. ?

VI.—Which Compound Rhythms would the following groups of Notes be found in ?—(1) Three Dotted Crotchets ; (2) Two Dotted Crotchets ; (3) Twelve Quavers ; (4) Nine Crotchets ; (5) Two Dotted Minims ; (6) Four Dotted Minims ?

VII.—How many Quavers would be required for one measure of each of the following Rhythms ?

(1) $\frac{6}{8}$ (2) $\frac{9}{8}$ (3) $\frac{6}{4}$ (4) $\frac{12}{4}$

VIII.—How many Dotted Minims would be required for one measure of each of the following Rhythms ?

(1) $\frac{9}{8}$ (2) $\frac{12}{8}$ (3) $\frac{6}{4}$ (4) $\frac{12}{8}$

IX.—If Six Quavers were grouped in twos, and Twelve Quavers in fours, would they be agreeable to Compound Rhythm accent ?

X.—How many Accents are there in the following Compound Rhythms, when taken in slow time ?

(1) $\frac{9}{8}$; (2) $\frac{6}{8}$; (3) $\frac{12}{8}$; (4) $\frac{9}{8}$; (5) $\frac{6}{8}$; (6) $\frac{12}{8}$

XI.—Write Four Measures in the Treble of the following Rhythms :—

(1) $\frac{6}{8}$ (2) $\frac{9}{4}$ (3) $\frac{6}{4}$ (4) $\frac{12}{8}$

(5) Give varied Notes ; (6) A few Rests ; (7) and write in Scale Progressions.

XII.—Write Four Measures in the Bass of the following Rhythms :—

(1) $\frac{9}{8}$ (2) $\frac{12}{4}$

(3) Give varied Notes ; (4) A few Rests ; (5) and write in the Three Fundamental Chord Progressions.

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CHAPTER X.

ORGAN-PIPES, TUBES, AND SINGING FLAMES.

Sonorous vibration can take place not only by means of stretched strings, but also may be set up in columns of air enclosed in tubes or pipes, and it is by reason of this that organ-pipes are in use. There are many ways in which an enclosed column of air can be thrown into a vibratory state, but in organ-pipes, vibration is set up in the enclosed column of air by means of wind, or rather, compressed air that has been stored up in the wind-chest of an organ by means of the bellows.

Now compressed, or dense air, as is generally known, always presses towards air that is less dense than itself. Hence it follows that the compressed air in the wind-chest of an organ is ever striving towards the air that is outside the wind-chest. When air is in motion it is then known as wind, and for this reason the compressed air, when moving from the wind-chest to the pipes, is often spoken of as wind. The construction of an organ is such, however, that the only way by which the compressed air in the wind-chest can escape, is by an outlet that leads to a pipe. The outlet itself is really made when an organ-key is pressed downwards, for by reason of certain mechanism of the organ, the key when pressed downwards opens a

little valve and so allows the compressed air to pass up the foot A of the pipe D, as shown in section, and indicated by the arrows (Fig. XVII.) As the



FIG. XVII.

stream of compressed air rushes up this passage, it is impeded at the top by a piece of wood, or metal, B, called the *block*, or *languid*, which is so formed that it leaves only a narrow fissure, called the *wind-way*, through which, the current of air can pass. The thin sheet of compressed air, passing through the wind way, impinges direct on the sharp edge C, called the *upper lip*, which is the cause of splitting the current of air, so that one part of it goes outside the pipe, and the other part goes inside the body D of the pipe. (The sharp edge below, which forms the front part of the wind-way, is called the *lower lip*, while the open space between the wind-way and the upper lip is called the *embouchure* of the pipe.)

The issuing sheet of compressed air breaking against the lip C, and so splitting in two parts, is the means of causing vibration. The vibration then communicates its motion to the air in the pipe by pulses, known respectively as *pulses of condensation* and *pulses of rarefaction* which in reality by themselves, constitute ærial sound-waves. (See Fig. VIII. Chap. VII.) By this, we see that the sound of an organ-pipe is generated at the embouchure of the pipe, for it is the place from where the pulses originate, and it is also the place where the pulses are at their highest speed and force. The pulses however, as generated at the embouchure of the pipe have not sufficient power by themselves to produce a musical sound, but only a fluttering noise; albeit, the hollow body of the pipe, by means of certain laws of reflection (See Chap V.), acts as a resonator, so that the pulses, when travelling along the interior of the pipe, are strengthened in power, inasmuch as the vibration is imparted to the enclosed air, which also sympathetically vibrates, and by reason of such reinforcement the pipe gives out a musical sound.

These pulses or vibrations of the enclosed air, travel from one extremity of the pipe to the other, and as they therefore travel the entire *length* of the pipe, they are known as *longitudinal vibrations in columns of air* to distinguish them from the *transverse vibrations of strings*. The sounds from all organ-pipes are generated on this principle with exception of reed-pipes, when instead of an embouchure, the reed itself generates the sound. Pipes may be made of wood or metal (Fig. XVIII.) and varied

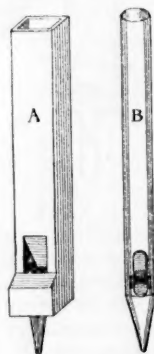


FIG. XVIII.

- (A) Prismatic Wooden Pipe.
(B) Cylindrical Metal Pipe.

shapes also may be used for the sake of producing variety of tone, but the general sounding-principle is the same throughout.

Organ pipes may be divided into two distinct classes, known as "open pipes" and "stopped pipes." Open pipes are open at the top, while stopped pipes have a stopper or covering at the top.

Similar to other musical sounding-bodies, organ pipes form harmonic divisions by nodes and ventral segments, but it is more easy to understand the nodes and ventral segments of a vibrating string, than the nodes and ventral segments of an organ-pipe, for while the former can be seen, the latter cannot, and the matter is therefore more difficult to comprehend. In the first place, just as in the case of a vibrating string, a node in an organ pipe is a place of rest, or more strictly speaking, it is a place where the pulses of condensation meet the pulses of rarefaction, and neutralize one another, so that the air at this point is at rest, for it is the place where the *upward* pulses are crossed by the *downward* pulses of the vibrating air column.

Now, as before stated, the embouchure of a pipe is obviously a place where the pulses are at their highest speed and force, or rather, it is the point of *maximum vibration*, in the vibratory column of air. This point then, corresponds with the point

of maximum vibration of a stretched string, which is at the *centre* of a ventral segment (See No. 1 Fig. XII. Chap. VIII.) In an open pipe, therefore, the pulses start from the embouchure, which corresponds to the centre of a ventral segment, and traverse the entire length of the pipe, but when they reach the open end, they perform a longitudinal movement in the air *just outside* the open end of the pipe, but by means of the different pressure of the air outside, as well as its elasticity, the pulses are reflected or sent down the pipe again. During the performance of this longitudinal movement just outside the open end of the pipe, the pulses are changed, inasmuch as the pulses of condensation are converted into *pulses of rarefaction*, and the pulses of rarefaction are converted into *pulses of condensation*, so that the air-wave which passed up the pipe comes down again *hind part before*. Upward pulses of condensation are returned as pulses of rarefaction, while upward pulses of rarefaction are returned as pulses of condensation. It is obvious by this, that both ends of an open pipe are places of great motion, and consequently *both ends* form centres of ventral segments, because they are, in an open pipe, the *points of maximum vibration*. Hence, when an open pipe sounds its fundamental note, the enclosed vibratory column of air is in the form of *two halves* of a ventral segment, with a node at the *centre* of the pipe (See A, Fig. XIX. The thick black curve represents the upward pulses, and the thin curve the downward or reflected pulses.)

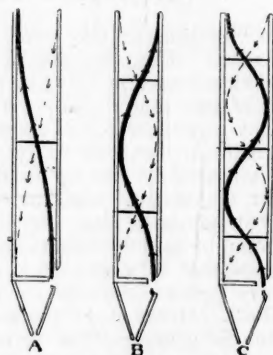


FIG. XIX.

Motion of Air in Open Pipes.

Should the force of the air-current at the embouchure be increased, the enclosed column of air will form vibratory divisions with two nodes, which will be established respectively at one-fourth the length of the pipe from each end. (B Fig. XIX.) The pipe then gives its *first harmonic*, which is the octave of the fundamental note. By further increasing the wind-pressure, further divisions can

be obtained with three nodes, two of which will be formed respectively at one-sixth the length of the pipe from each end, and the other at the centre of the pipe. (C Fig. XIX.) In this instance, the pipe gives its *second* harmonic, which is a fifth above its octave. Further harmonic divisions can be obtained by still increasing the force of the air-current at the embouchure of the pipe.

In a stopped pipe however, a different law exists, for the stopped end of the pipe prevents the longitudinal motion that takes place at the top of an open pipe. Hence the pulses can only travel up a stopped pipe and be returned *direct* by the stopper. As the stopper itself prevents any longitudinal motion at that point, hence a node is formed that is co-incident with the stopper. A stopped pipe therefore, in sounding its fundamental note, has a node at the *stopped end*, and not in the centre, as in an open pipe. (A, Fig. XX.) By reason of this, the enclosed column of air contains *one half* of a ventral segment instead of *two* halves as in an open pipe similar to A, Fig. XIX. The half also of the ventral segment in a stopped pipe belongs to a ventral segment that is *double the length* of a ventral segment that would belong to *either of the halves* of the ventral segments of an open pipe. For this reason the pulses have to travel *double* the distance to form the half of a ventral segment in a stopped pipe than they do, to form the half of a ventral segment in an open pipe. Therefore as they have to travel *double* the distance they take *double* the time to do it, so that the vibrations of a stopped pipe are slower *by one half* than those of an open pipe of the same length. Hence, if two pipes are of the same length, but one open, and one stopped at the top, the stopped pipe will give a note that is an octave lower in pitch than the open pipe (See Chap. VI. on Pitch); also by the same law a stopped pipe that is one half the length of an open pipe will give the same note in pitch as that of an open pipe that is double its length.

Harmonics also are formed differently in stopped pipes than in open pipes, for when a stopped pipe gives its first harmonic, a node is set up at *one-third* the length of the pipe from the embouchure. (B Fig. XX.) The second harmonic again is different to that of an open pipe, for it is formed by three nodes, one at the stopped end, another at one-fifth the length of the pipe from the embouchure, and the other at a point that is midway between this node and the remainder of the pipe. (C Fig. XX.) Other harmonics can be obtained by increasing the wind-pressure similar as in open pipes.

From this, we see that the harmonics of open pipes follow the series of *even* numbers such as 2, 4, 6, &c., while the harmonics of stopped pipes

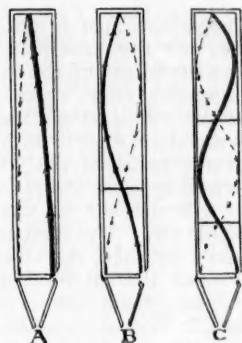


FIG. XX.

Motion of Air in Stopped Pipes.

follow the series of *odd* numbers 1, 3, 5, &c. Pipes which give harmonics in even numbers are richer in tone-quality than pipes which give harmonics in the order of odd numbers. Both kinds however, with varied material, and varied shapes are used, in order to obtain variety in tone-quality.

Stopped pipes are sometimes used as substitutes for open pipes. When for instance, space and funds will not allow for a set of open pipes that are 16 feet in length, (approximately), a set of stopped pipes of 8 feet in length are used instead. The 8 feet stopped pipes will produce notes of 16 feet tone, similar to those notes produced by 16 feet pipes, but the quality of tone is not the same, on account of the different harmonic divisions in open and stopped pipes. Stopped pipes produce notes of a dull and uninteresting sound, but open pipes,—on account of the superiority of harmonics,—produce notes that are rich in tone-quality. The harmonics,—both in open and stopped pipes,—can be regulated, by regulating the wind-pressure at the embouchure of the pipes, but organ builders have other methods in addition, for regulating the harmonics, such as for instance, by perforating the back of the pipes with small holes, which corresponds to touching a vibrating string at various points with a feather (See Fig. XII. Chap. VIII.) The size of the pipes also, governs the harmonics; while the relative lengths govern the relative pitch of the notes; the longest pipe representing the lowest note, and the shortest pipe, the highest note of an organ. The street-boy's penny whistle gives its different notes on the same principle. When the fingers cover all the holes the tube of the whistle is then at its full length and gives its lowest note. As the fingers are lifted up from the holes the tube is virtually shortened in length, and its notes therefore rise in pitch. Similarly, the keys of a flute and a clarinet, and the pistons of a cornet, regulate the pitch of the notes by virtually regulating the lengths of the various tubes.

If some lycopodium dust is put into a horizontal glass tube, and the tube held firmly at its centre, and one of the halves of the tube is rubbed lengthwise with a moist cloth, a clear note will be produced, while the vibrating air inside the tube will cause the lycopodium dust to form little heaps, which represent the nodes of the vibratory divisions that are formed in tubes and pipes.

Gas flames will also set up vibration in enclosed columns of air. By surrounding a gas flame with a resonating tube, the vibration can be strengthened so much that at times a tremendous roar can be obtained. Such flames are known as "Singing Flames." Naked gas flames too, will sometimes set up vibration that is sufficient to produce a musical sound, of which the little roaring gas flame that issues from a lump of coal on the fire forms an example.

(To be continued.)

About Artists.

Mr. William Smith Woods, organist and choir-master of the Parish Church, Warrington, has been appointed, after competition, to a similar post of the Parish Church, Mossley Hill, Liverpool. There were 90 candidates. Mr. Woods was organist of Holy Trinity Church, Cheltenham, a few years ago, and was an articled pupil of Mr. J. A. Matthews.

—:o:—

Mr. William Jones, organist at All Saints, Moses Gate, has been appointed organist and choir-master at St. Thomas's Dixon Green.

—:o:—

The Honorary Degree of Doctor of Music at the Dublin University has been conferred upon Mr. W. H. Cummings, Principal of the Guildhall School of Music. The Professors of the Guildhall School have presented the Doctor with a set of full dress robes. Another presentation, initiated by Mr. J. L. Southgate, consisted of a black silk gown with an addenda of a silver tea service for Mrs. Cummings, and a handsome ball barometer.

—:o:—

Miss Clara Butt's marriage with Mr. Kennerley Rumford took place last month in Bristol. The interesting ceremony at the Cathedral attracted a large congregation.

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The popular Bristol contralto does not intend to be known professionally as Mrs. Kennerley Rumford, but as Madame Clara Butt.

—:o:—

The *World* and some other papers speak of Sir Arthur Sullivan's anthem "O God, Thou art worthy to be praised," sung at Bristol Cathedral

on the occasion of Miss Clara Butt's wedding as a new composition, and as expressly written. It was really a production of many years ago.

—:o:—

Professor Parker, of Yale University, U.S.A., came to England to direct his "Hora Novissima" at Chester. He will remain in Europe at least two months, for early in September he will conduct at Hereford his new setting of the Psalm, "O give thanks unto the Lord."

—:o:—

Mr. J. R. Toms, 50 years organist of the Parish Church, Wellington, has been presented with an illuminated address and a purse of sovereigns in recognition of his long service.

—:o:—

Mr. Edmund Edmunds, one of the oldest of British musicians, died at Edinburgh very recently at the great age of ninety-one. How old he was may, perhaps, best be gathered from the fact that he was the vocalist who accompanied Paganini on tour, and that he was a friend of Tom Moore, some of whose Irish melodies he sang in public, and a protégé of the Prince Regent. His wife, Weber's friend, the famous Miss Cawse, died more than half a century ago. Edmunds was born at Worcester in 1809, and was an articled pupil of Tom Cooke. In his day he was a well-known operatic tenor, but about 1850, when his voice began to fail, he settled down in Edinburgh as a teacher.

—:o:—

We regret to learn of the death, at the age of 48, of Frau Brenning, who as Marie Krebs was a favourite pianist at the Monday Popular Concerts and elsewhere. The daughter and pupil of Carl Krebs, she came out as a juvenile prodigy of 12, and before she was in her teens she had played at Alfred Mellon's Promenade Concerts in London (Davison made great fun of the demure German "bob" she adopted for a curtsey), giving, it is said, from 1864 to 1866 no fewer than 170 concerts in England before she was fifteen. In 1870-2 she also had a successful tour of 200 recitals in America; but some years ago she married, and settled down at Dresden as a teacher.

—:o:—

The granting of a Civil List Pension of £100 to Mr. John Sims Reeves, "in consideration of his eminence as a singer and of his straitened circumstances," will not be begrudged by the taxpayers. Mr. Sims Reeves was not, like Mr. Lloyd, fortunate in his investments, and remained in poverty whilst his successor is able to retire in affluence. Whilst it is often deplored that Mr. Lloyd has no real successor, old concert goers still assert that no one was quite equal to Sims Reeves at his best.

JOHN SEBASTIAN BACH.—Saturday, July 28th, was the 150th anniversary of the demise of Johann Sebastian Bach, and it was observed at Leipsic by the translation of the remains of the greatest of German church music composers to a vault which has been specially built for them under the high altar of the church of St. Thomas, where Bach laboured for 27 years. The honour is well deserved, and that it has not been paid before is due to the conduct of the Leipsicers of the early part of the present century. The body of the blind "Cantor of the Thomasschule" was originally interred in the churchyard (at the very modest cost of 2 thlrs., 14 gr.), and it is remarkable, as showing the carelessness of officials in 1750, that the date of burial, the age of the deceased, and the number of his children are all wrongly given in the Register of deaths. Early in the present century the churchyard was converted into a roadway, and all the bodies were removed in such a fashion that Bach's coffin could not be discovered. So it remained until six years ago, when, on October 22nd, 1894, the bones were identified, to the satisfaction at any rate of the Leipsic officials, and were placed in a handsome sarcophagus, pending the reinterment on the 150th anniversary of the composers demise. Bach's death has been ascribed to an operation clumsily performed by an English oculist, probably John Taylor, then resident at Leipsic. Bach's eyesight was, indeed, partially restored on July 18, but the pain and shock induced high fever and paralysis, and ten days later he expired. A touching picture is afforded of the death-bed scene, when the aged composer was dictating to his son-in-law a revised version of an old organ chorale, which Bach in his last moments turned into a hymn, to the noble words of Bodo von Hoderberg's "Before Thy Throne I now appear" (or "With this I come," as another version has it). After the funeral Bach's memory seems to have been treated with scant ceremony. Within a week of his obsequies the Leipsic Town Council passed a resolution that "The school needed a Cantor, and not a Capellmeister. Herr Bach had been a great musician, but not a schoolmaster." Bach's sons purloined their father's music (the most valuable portion of his estate) before his scanty property was divided, and ten years later the composer's widow was left to die as an almswoman, and buried by charity.—*Daily News*.

—O:—

A FACT FOR THE PRESENT GENERATION.—Whitfield, whose Methodistical eloquence drew, during a considerable part of the 18th century, such crowds of the "pious over-much" to his tabernacles in Moorfields and Tottenham-court-road, was almost as much attached to the chants and cheerful melody as to his own American

doctrines. His enthusiasm and love of singularity, not confined to his praying and his preaching, were carried to his partiality for music; and decidedly averse to all cathedral and church compositions, especially the "linked sweetness, long drawn out," of the parochial psalmody, he would not suffer a bar of it to be vociferated under either of his conventicle roofs, nor anything less lively than ballad airs; urging in defence of his sprightly taste, that it was shameful to praise God in drawling strains of the church, and downright profaneness to let the devil have all the pretty tunes to himself.

Facts about the Triennial Festivals of the three Choirs.

At the beginning of the last century the members of the choirs of Gloucester, Worcester, and Hereford were accustomed to hold annual meetings in each of the three cities in rotation, for the purpose of executing the choral music of the church. In 1724, Dr. T. Bisse, Chancellor of Hereford, and brother of the bishop, proposed that at these meetings a collection should be made at the church doors, to be devoted to charitable objects. The proposition was unanimously adopted, £31 10s. was obtained, and disposed of in favour of the orphans of the poor clergy of the dioceses of Gloucester, Worcester, and Hereford, under the direction of six stewards, a clergyman, and a gentleman respectively belonging to each. The following year Dr. Bisse succeeded in promoting the same object at Worcester, when £48 18s. was collected, and devoted in a similar manner; and in 1726 he was equally fortunate at Hereford, where he preached a sermon in aid of the charity, through means of which £49 was secured. In 1729 Dr. Bisse preached another sermon, at Hereford. The contribution to the charity on this occasion, was, however (only £38), while, in the year following, at Gloucester, it descended to a still lower figure, £28 3s. When the meeting was first established, the members used to assemble on the first Tuesday in September, and on the two following days choral services were performed in the cathedrals; on the last day there was always a service and a collection. In 1758 the morning performances were increased from two to three. In 1754 the number of stewards was reduced from six to two, at which number it was continued till 1798, when it was again augmented to four, and afterwards to the original number. During this period of 44 years, the prosperity of the festival was continually fluctuating, as may be gathered from the fact, that in 1774 the collection at Hereford amounted to £622 5s. 9d., while in 1783, nine years onward, it had fallen to £348 12s. At Worcester, in 1794, it was as low as £266 2s. 2d.; but in 1809,

at the same city, it rose to £810, which, even in the present time, would be regarded as a very good average. At Hereford, previous to the combination of the three choirs, the music meetings were held in the hall belonging to the vicar's-choral. The members chiefly belonged to the college, and the performances were all gratis, except in favour of Mr. Woodcock, the leader, whose nightly pay was 5s. The members were refreshed with ale, cider, and tobacco. The names of those who attended, divided into performers and non-performers, were inserted in a book with those of visiting strangers. The absentees were fined 6d. At this period, the Hereford meetings took place weekly. The Gloucester meetings were originally held in the Booth Hall. As the cultivation of sacred music was always the principal object of the association, there were from the first establishment of the triennial festival two morning performances at the collegiate churches of the respective cities. The *Te Deum* of Purcell, and that of Handel, composed for the Peace of Utrecht, were given alternately for many years, until the latter was superseded by the well known *Dettingen Te Deum*. The tickets for the concerts were originally 2s. 6d., and the pay of the leader (Mr. Woodcock, of Hereford), one guinea for the whole meeting.

In 1737, Dr. Boyce, an English composer of celebrity, was engaged to conduct the festival, so that the custom of placing the direction of the musical proceedings in eminent hands, which has since been abandoned, seems to have been of very early date. Dr. Boyce wrote an anthem for the occasion. He engaged the band, defrayed the expenses, and was responsible for losses. In 1752, when Handel's oratorio, "Samson," was performed, the admission to the concerts was raised to 30s., on the plea of extra expense, arising from the 'larger demands of the London performers.' Handel's "Judas Maccabæus" was first given at Gloucester in 1754. For several years a Mr. Isaac conducted the meetings at Worcester, and Mr. Waring succeeded Mr. Woodcock as leader of the band. Signora Galli and Gaetano Guadagni, popular opera singers, were among the chief vocalists. The former was a pupil of Handel, and took a benefit at Covent Garden Theatre in 1797, at the age of 74, when she sang two of her Master's most celebrated airs. Signor Guadagni had a voice of peculiar sweetness, and Handel engaged him to sing some of the airs in "Samson" and the "Messiah," originally intended for a contralto, which he did so well, that they have seldom since been allotted to female voices. The balls formed an attractive and profitable point of the meetings, were instituted from the commencement, at first gratis, but subsequently (in 1752) at the charge of 2s. 6d. for admission. The balls at Worcester first took place in the Town Hall, but

afterwards, in consequence of a dispute with the mayor, the College Hall was applied for and granted by the dean and chapter of the cathedral.

(To be concluded in our next.)

Genius and Disease.

Whether or not men and women of genius are more frequently than others the victims of physical disability, the fact remains that a very large percentage of the more illustrious ones have been so afflicted. Whittier is said never to have enjoyed one half-hour's immunity from the sufferings of his heart disease. Darwin's life of prodigious accomplishment was an hourly battle with ill-health. Robert Louis Stevenson's pathetic warfare in the same line has made a deep impression on many, even of those who have not come under the spell of his literary genius. Every one knows of Cowper, the melancholiac, possessed with the demon of self-destruction; of Charles Lamb, with his hereditary acute mania, his alcoholism, and his confirmed melancholy; of De Quincey's opium-eating, and Carlyle's dyspepsia, and Dr. Johnson's scrofula, which took the form, not only of "King's evil," but also of St. Vitus's dance. Every one may not remember though, even if at different times they have been so told, that Beethoven and Chopin were both melancholiacs, and Mozart an epileptic with queer hallucinations, that Schumann was partially paralyzed, and Handel, like Mozart, had epilepsy. Socrates (oh! disturbing recollection) had that twitching of the muscles known as St. Vitus's dance, and Tasso, author of "Jerusalem Delivered," was a victim of drunkenness, like Alexander the Great, Ben Jonson, and Shakespeare himself, not to mention scores upon scores of others. Tasso was a melancholiac, too, as many drunkards have been and are, and so was Heine, the German poet, who also had spinal disease, and Scopenhauer, the German philosopher. Balzac, Moliere, Pascal, Schiller, Richelieu, Napoleon, Mohammed, Julius Cæsar—all these and many more were epileptics. Comte, the French philosopher, Shelley the poet, and five of the world's greatest religious leaders, Savonarola, John Bunyan, Martin Luther, Ignatius Loyola, and Swedenborg, were what medical men of to-day would call paranoiacs, or victims of deluding hallucinations. Newton, the philosopher, and Ampere, the physicist and mathematician, were afflicted with weakness of memory amounting to disease. John Stuart Mill, the great Scotch economist, was the victim of suicidal mania; Linnæus, the Swedish botanist, was a partial paralytic, Coleridge an opium-eater, Malibran, the great singer, had epilepsy, and Macready, prince of actors, was a drunkard.

Curious Musical Instruments.

Extracts from "Ten Thousand Wonderful Things—Marvellous, Rare, Curious and Quaint," Edited by Edmund Fillingham King, M.A., and Published by Routledge and Sons.

The musical instrument of perhaps the greatest interest is used in the Burman Empire, and is described by Captain Yule, in his "Mission to Ava," writing from the town of Magwe, in Burmah. The Captain says:—"This evening the members of the Mission made their first acquaintance with the Burmese drama; an entertainment which from this time would occupy a very large place in the daily history of our proceedings if all were registered. The Governor had provided both a puppet play and a regular dramatic performance for our benefit, and on this first occasion of the kind the Envoy thought it right that we should visit both. Each performance was attended by a full Burmese orchestra. The principal instruments belonging to this are very remarkable, and, as far as I know, peculiar to Burmah. The chief instrument in size and power is that called in Burmese *pattshaing*, and which I can only name in English as a drum harmonicon. It consists of a circular tub-like frame about thirty inches high and four feet six inches in diameter. This frame is formed of separate wooden staves fancifully carved and fitting by tenon into a hoop which keeps them in place. Round the interior of the frame are suspended vertically some eighteen or twenty drums, or tom-toms, graduated in tone, and in size from about two-and-a-half inches diameter up to ten. In tuning the instrument the tone of each drum is modified as required by the application of a little moist clay with a sweep of the thumb in the centre of the parchment. The whole system then forms a sort of harmonicon, on which the performer, squatted in the middle, plays with the natural plectra of his fingers and palms, and with great dexterity and musical effect."

BURMESE MUSICAL INSTRUMENTS.

The two Burmese musical instruments which are very rare and curious are thus described by Captain Yule in his "Mission to Ava." "The bamboo harmonicon or staccato is a curious example of the production of melody by simple and unexpected means. Its use, though unknown in India, extends throughout the Eastern Archipelago, and something similar is possessed, I believe, by the negro slaves in Brazil. Eighteen to twenty-four flat slips of bamboo, about an inch and-a-half broad, and of graduated length, are strung upon a double string and suspended in a catenary over the mouth of a trough-like sounding box. The roundish outside of the bamboo is uppermost, and whilst the extremities of the slips are left to their original

thickness, the middle part of each is thinned and hollowed out below. The tuning is accomplished partly by the regulation of this thinning of the middle part. The scale so formed is played with one or two drumsticks, and the instrument is of very mellow and pleasing tone. Though the materials are of no value, a good old harmonicon is prized by the owner, like a good old Cremona, and he can rarely be induced to part with it. There was one example at the capital of a similar instrument formed of slips of iron or steel. It is said to have been made by the august hands of King Tharawadee himself, who, like Louis Seige, was abler as a smith than as a king. The effect was not unpleasing, and strongly resembled that of a large Geneva musical box, but it was far inferior in sweetness to the bamboo instrument. Another instrument used in these concerts is a long cylindrical guitar of three strings, shaped like an alligator and so named. It is placed on the ground before the performer."

H. S. R.

MR. CHARLES KNOWLES,

Baritone,

OF THE

Leeds Musical Festival, 1898.

London Musical Festival, 1899.

Sheffield Musical Festival, 1899.

Queen's Hall Promenade, Birmingham, Leeds, and Principal Provincial Concerts.

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Academical.

ROYAL ACADEMY OF MUSIC.

The Robert Newman Prize (for organ playing) has been awarded to Ernest Read (a native of Shere, Surrey). The Examiners were Messrs. Alfred J. Eyre, Warwick Jordan, and E. H. Turpin (Chairman). The Examiners commended Nellie M. Weaser.

The Julia Leney Prize (for harp playing) has been awarded to Gwendoline A. Mason (a native of Bryngwynt, Bangor, N. Wales). The Examiners were Sir A. C. Mackenzie and John Thomas (Chairman). Miss Ethel Williams being highly commended.

The Parepa Rosa Prize has been awarded to Ethel Wood (a native of Holmfirth, Yorks.), Lilian M. D. Kent being highly commended and Katie E. Moss, Lilian H. Burgess and Lara Baroni being commended. The Examiners were Madame Carlotta Elliot, Miss Marie Fillunger and W. H. Brereton (Chairman).

—:O:—

ROYAL COLLEGE OF ORGANISTS.

The Council of the Royal College of Organists has awarded the Goss Scholarship to Stanley Marchant, formerly a chorister at Christ Church, Lancaster Gate. The Scholarship is tenable for three years at the Royal Academy of Music.

—:O:—

VICTORIA UNIVERSITY.

At the Degree Ceremony, held on Saturday, 30th June, the Degree of Mus.D. was conferred by the Chancellor (Earl Spencer) on Mr. Walter Carroll, who was presented by Dr. Henry Hiles.

—:O:—

OXFORD UNIVERSITY.

In a Congregation held on Thursday, June 28th, in the Sheldonian Theatre, the Degree of Mus.D. was conferred on Augustus E. Tozer, New College.

"THE MINIM" WORD COMPETITION.

AUGUST 1ST, 1900.

Competitor's Name or Motto

This Coupon is to be attached to the Answers.

CANTERBURY.

Mr. J. Kendrick Pyne, who for a quarter of a century has been organist of Manchester Cathedral, has had the Canterbury "Mus.Doc." degree conferred on him by the Primate. The honour is well deserved, for Mr. Pyne—who bears a historic name—has done a great deal in the North of England for the art he loves. His "sponsors" at the quaint ceremony in Lambeth Palace were Sir George Martin, organist of St. Paul's Cathedral, and Sir Frederick Bridge, of Westminster Abbey. The latter was Mr. Pyne's predecessor at Manchester, and this year will complete his twenty-five years of service at Westminster.

Mr. Pyne was an articulated pupil of the late Dr. S. S. Wesley. He was organist of St. Mary de Crypt, Gloucester, afterwards at St. James' Church, Cheltenham, and later at a Church in Philadelphia, U.S.A., he occupied a post for some time previous to his appointment as organist at Manchester Cathedral.

Odd Crotchets.

*A little nonsense now and then
Is relished by the wisest men.*

The following amusing letter was received by an Organist and Choirmaster recently. "Dear Sir—Would you allow me to sing my song at your Church at the Palm Sunday Service? I am going on the stage next Autumn in Opera, and would like to make myself known as much as possible. I have a very pretty song which I am sure would suit."—Yours, etc.

—:O:—

At a recent performance of Haydn's "The Passion," at a Church in U.S.A., the organ (which was supplemented by an amateur string band) was presided at by an organist somewhat weak on the pedals, and together with the over-taxed fiddlers managed to scramble in a lame manner through the opening introduction. Immediately following, the choir took up a pathetic strain, the first sentence "Father, forgive them, for they know not what they do."

—:O:—

A BOY'S ESSAY ON WINTER.—"Winter is the coldest season of the year because it comes in winter mostly. In some countries winter comes in summer, and then it is very pleasant. I wish winter came in summer in this country, for then we could snowball without gitting our fingers cold. It snows more in winter than in any other season. A wickit boy took my skates and ran off with them, and I couldn't ketch him. Mother says judgment will overtake him well if judgment does he will halve to be pretty lively in his legs for that boy can run buly. Now I will stop."

The Royal College of Music.

The seventeenth annual general meeting of the Royal College of Music was held at Marlborough House on July 10th, his Royal Highness the Prince of Wales, President, in the chair.

The Honorary Secretary, Mr. Charles Morley, M.P., read the annual report of the Council, which stated that the number of pupils on the register at the close of the college year was 407. Sixteen free open scholarships became vacant in March last, and the total number of candidates applying was 431, of whom 142, having passed the Preliminary Local Examination, attended the Final Examination at the college.

The Prince of Wales said: It is now my duty, as president of this great institution, to move "That the report and accounts be received and adopted." You will, I am sure, have heard with interest and satisfaction the report which the hon. secretary has just read to you, and I think we may congratulate ourselves that the College of music is in every respect in a flourishing and satisfactory condition. We owe a debt of thanks to all those who take such an interest in its welfare. I cannot help alluding to our director, Sir Hubert Parry, and the assiduity which he continues to show in the laborious work which lies before him. We are grateful, also, to the members of the council, and to the hon. secretary, for his services; and I must not forget the hon. auditor, Sir Charles Lister Ryan, who kindly gives us his valuable time, and also the hon. physician, Dr. Harper. It is with deep regret that we lose two men who took such interest in the welfare of this institution—one, the Duke of Westminster, who from its outset took the deepest interest in it, and attended the meetings of the council, I believe, as often as he possibly could. Sir George Grove, too, was a name which was well known to us. It was to him that the origin and the happy commencement of the College of Music was largely due; and, although it is some years since he retired—for his health failed very considerably some months, or I might almost say some years, before his death—yet I feel sure all of you and all of us will deeply feel the loss of one who was so intimately connected with this institution. I do not think, ladies and gentlemen, there is anything more for me to say but to congratulate ourselves upon the report which we have heard read, and to assure you of the pleasure it gives me to again preside at a meeting of this kind, which I am happy to think is so distinguished for its unanimity and the way in which we get through our work.

His Royal Highness, the President, then presented the Challen Gold Medal for pianoforte playing, awarded in March, 1900, to Florence Smith (scholar), and the Gold Medal, presented by Rajah,

Sir Surendro Mohun Tagore, of Calcutta, in commemoration of the marriage of their Royal Highnesses the Duke and Duchess of York, for the most generally deserving female pupil of the year, to Agnes H. Nicholls (ex-scholar).

Lord Windsor then moved, "That the thanks of this meeting be respectfully offered to his Royal Highness for having allowed the meeting to take place in Marlborough House, and for presiding at the same."

Lord Thring, K.C.B., in seconding, said he had only to carry his mind back some seventeen years when his Royal Highness first received the report. Ever since then he had exercised a constant solicitude over everything that had been done in the college.

The resolution was carried unanimously.

The Prince of Wales: I beg to return to Lord Windsor and Lord Thring my warm thanks for the more than kind and flattering manner in which they have proposed the resolution which you have so cordially passed. None of you owe me any thanks. If it were not for all of you, and the support I receive, I do not think I could get on at all. I should only be, I am afraid, a very poor figurehead. However, you know the deep interest I take in this institution. I am only too glad to think that these meetings are always happy ones in every respect, and I can only hope they will continue to be so. So long as I can hold the position I have I will very gladly occupy it; and it is always a great pleasure for me to see you all at my house.

The proceedings then terminated.

The Associated Board of the Royal Academy of Music and the Royal College of Music.

The Prince of Wales, president of the Associated Board of the Royal Academy of Music and Royal College of Music, also took the Chair at the eleventh annual general meeting of the board and of the honorary local representatives, held at Marlborough House in the afternoon. Among those present were Sir A. C. Mackenzie, principal of the Royal Academy of Music; Sir C. H. H. Parry, director of the Royal College of Music; Mr. Thomas Threlfall, chairman of the board; the Hon. G. W. Spencer Lyttleton, C.B., deputy-chairman; Mr. Edmund Macrory, Q.C., Mr. Oscar Beringer, Mr. James Muir (secretary), Mr. James Thomas, Mr. William McGowan, Mr. W. Macfarren, Mr. Randolph-Symmons, Mr. Frankland Taylor, and Mr. Charles Morley, M.P.

In submitting their report for the year ended April 30 the associated board paid a tribute to the memory of Sir George Grove, who was an active

member until 1898. It was stated that 2,888 candidates entered for the local examinations, as against 2895 in the preceding year. The audited accounts showed that, after providing for all contingencies, including £652 1s. for exhibitions given by the board, there remained £1,200 to be divided between the Royal Academy of Music and the Royal College of Music.

The Prince of Wales, in moving the adoption of the report, said: I have now to move that the report and balance-sheet be received and adopted. We have heard the report read, and I think we may all consider it a satisfactory one. The fulness of the information given leaves me little to say to you on the subjects dealt with in the report, but I desire to fully endorse what it stated as to the sincere regret which has been occasioned by the death of Sir George Grove. Unfortunately, he could not be with us at our last meeting, and has since been removed from us altogether. His great interest in music and in the work of this associated board combined with the geniality of his disposition to make him one of our most valued members, and his loss is keenly felt by us all. I am sorry also to note the loss of the services of Mr. Samuel Aitken, and can only hope that in Mr. Muir we shall find a worthy successor.

The Hon. G. W. Spencer Lyttleton seconded the motion, and the report and balance-sheet were unanimously adopted.

Sir Alexander Mackenzie moved a vote of thanks to the Royal president. He said: I have very great pleasure in asking this meeting to offer its most respectful and grateful thanks to his Royal Highness for the encouragement and assistance which we have invariably received from him. The Prince has kindly consented to continue in the important office of president of the board, and we have to thank him not only for his gracious and helpful presence at our meeting, but also for permitting us to assemble here.

Sir Hubert Parry, in seconding, said: I am sure we are all imbued with a sense of deep gratitude to his Royal Highness for the great sympathy he has displayed towards our very extensive and important work. His gracious help and countenance will be to us a continued source of inspiration and encouragement in our widely extended and considerable labours, and I cordially second the vote of thanks proposed by Sir Alexander Mackenzie.

The vote having been unanimously accorded, the Prince said in acknowledgment: I thank you all, and I assure you of my continued deep interest in the affairs of the associated board. In conclusion, I beg to heartily thank all those who, in a variety of ways, have so kindly assisted in forwarding our work and our aims.

Under the presidency of Lord Alverstone the members of the Associated Board dined together in the evening in the Whitehall Rooms of the Hôtel Métropole.

London and Provincial Notes.

LONDON.—The London Trio gave a Chamber Concert on July 13th, and it was in every way a great artistic success. The Hon. Margaret Henniker was the vocalist, and contributed several choice songs. The following was the programme:—Trio in D major, Op. 70, Mme. Amina Goodwin, Herr Theodore Werner, and Mr. W. E. Whitehouse, *Beethoven*; aria, "L'Amerd," The Hon. Margaret Henniker, (Violin Obligato, Herr Werner), *Mozart*; solo—violincello, Introduction and Allegro Perpetuo, Mr. W. E. Whitehouse, W. E. Whitehouse; songs, "Liedchen der Sehnsucht" (*Im Volkston*) (*First Time*), Brüll, "Dämmerstunde" (*First Time*), Edward Schütt, "Soldatenbraut," Schumann, the Hon. Margaret Henniker; trio in G minor, (*First time of Performance*), Mme. Amina Goodwin, Herr Theodore Werner, and Mr. W. E. Whitehouse, C. Villiers Stanford; songs, "Chanson du Cœur plaintif," B. Rolt, "Birds on wing," Ed. German, the Hon. Margaret Henniker; solos—pianoforte, "Study in B minor," Mendelssohn, "Consolation," Liszt, "Etude de Concert," Amina Goodwin, Mme. Amina Goodwin; solos—violin, "Albumbblatt," Wagner—Wilhelmj, "Polonaise," Ferdinand Laub, Herr Theodore Werner; Schottische Lieder (Scottish songs)—for soprano, pianoforte, violin and violoncello, "Faithful Johnie," "Sally in Our Alley," *Beethoven*, The Hon. Margaret Henniker, Mme. Amina Goodwin, Herr Theodore Werner, and Mr. W. E. Whitehouse.

—:O:—

On Monday, July 9th, the Franschella Select Orchestra had the honour of performing, by special request of H.R.H. the Prince of Wales, at the house of Lady Isabel and Mr. J. W. Larnach, No. 1, Carlton Gardens, Pall Mall. Mr. Franschella was highly complimented on the performance of the orchestra, and also by desire performed a flute solo. This is the second time H.R.H. the Prince of Wales has given encouragement to Mr. Norman-Concorde's movement in favour of substituting the engagement of players of repute for social functions in the place of the usual uniformed band. Last season His Royal Highness sent an intimation of his approval, through Sir Francis Knollys, and encouragement was also received from H.R.H. the Duke of Saxe-Coburg Gotha, and other royalties, and members of the aristocracy.

—:O:—

Mr. Edgar Haddock, of Leeds, has engaged Madame Amy Sherwin, Miss Emily Foxcroft, Mr.

Mandeno Jackson, and Mr. William Llewellyn, for a special performance of Liza Lehmann's "In a Persian Garden," on December 11th, and at Mr. Norman-Concorde's suggestion has made an innovation which will greatly increase the enjoyment of the Cycle. The performance will be opened with a recital by Madame Adey-Brunel, of the Rubaiyat of Omar Khayyam, from which the Cycle was taken. Herr Georg Liebling and Mr. Degto Kordy (the Hungarian 'cellist) will also contribute to the concert.

—:O:—

On account of the success that the Fransella Select Orchestra met with last year at Ranelagh Gardens, Felixstowe, it has been re-engaged for the best part of the season this year.

—:O:—

CHELTEMHAM.—The Biennial Re-union of the Guild of the Ladies' College was held last month, extending over several days. Members from all parts of the country attended, and it was one of the most successful gatherings of the kind ever held at the College. On Friday evening, July 6th, the president (Miss Beale) and members were "at home." On Saturday evening scenes from "Dante" were presented in the Princess Hall. This was repeated on Monday evening before a large audience. The scenes were splendidly staged and well rehearsed, and it may be said all passed off without a hitch of any kind. As "Choragus," Miss Scrivener gave several items in a perfect manner. One of the most charming scenes consisted of the opening tableau. The artistic grouping and dancing of the children reflected the greatest credit on Miss Howard (of Miss Sayers establishment). This was so much relished that an encore was demanded on each occasion. Another point of importance throughout the scenes was the music, which had been specially composed, and in some parts arranged by Mr. Lewis Hann, of the College staff. The opening strains were effective and solemn, and very well rendered by an orchestra of strings. A very pretty Valse movement followed in the second tableau. The choruses and songs were in good keeping with the subjects, and all were very nicely rendered, and to Miss Mosley must be accorded praise for the excellent rendition of the vocal music. One of the most striking choruses was the "Gloria" for female voices. It was sung with great spirit and accompanied in good style. Mr. Lewis Hann conducted throughout, and received hearty recognition for his efforts on each occasion. The effective scenes were painted and arranged by Mr. Sydney Herbert, one of the College staff. Miss Ethel Smith, to whom great praise is due, was responsible for the position as stage manager and instructor of those who took part in the scenes from "Dante." At the close of each performance

the principal performers were called before the curtain and received flattering ovations and beautiful bouquets.

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TRINITY COLLEGE, LONDON.

CHELTEMHAM CENTRE.

The following is the pass list for the half-yearly examinations. Dr. William Creser was the examiner in the practical subjects:—

SENIOR DIVISION.—HONOURS.	
Cook, Evelyn F. (Mr. E. A. Dicks, F.R.C.O.).....	Piano
Haine, Gladys M. (Miss Hunt)	Piano
INTERMEDIATE DIVISION.—HONOURS.	
Pearse, Mary E. (Miss Hunt)	Piano
Garrard, Stella (Mr. E. West, L.R.A.M.)	Piano
PASS DIVISION.	
Hamlin, Maud E. (Miss Knight).....	Piano
Stevens, Annie (Mr. E. A. Dicks, F.R.C.O.).....	Piano
Cook, Mary H.	Piano
Wilson, Mary E. (Misses Chambers': Miss Young, A.Mus.T.C.L.).....	Piano

JUNIOR DIVISION.—HONOURS.	
Rogerson, Ivy (Mr. E. A. Dicks, F.R.C.O.)	Piano
Willson, Frances E. (Miss Reynolds)	Piano
PASS DIVISION.	
Crocker, Cicely C. (Miss Hunt).....	Piano
Pemberton, Daphne M. (Miss L. G. Watson; Miss Summers)	Piano
Dangerfield, Ellen (Miss Nichols, A.Mus.T.C.L.).....	Piano
Titchhurst, Winifred M. (Misses Chambers'; Mr. J. A. Matthews)	Singing

PREPARATORY GRADE.	
Farrington, Annie V. (Miss Hunt)	Piano
Welch, Helen (Misses Chambers': Miss Young, A.Mus.T.C.L.)	Piano
Shakespeare, Katherine A. (Misses Chambers': Miss Young, A.Mus.T.C.L.)	Piano
Pearce, Margaret S. (Miss Knight)	Piano
Hobday, Marion (Miss E. Bowles)	Piano

MUSICAL KNOWLEDGE.

SENIOR DIVISION.—PASS.	
Bick, Edith E. (Miss James, L.R.A.M.; Miss Nichols, A.Mus.T.C.L.)	Harmony
McIlquham, Mary (Mr. A. W. H. Hulbert)	Harmony
INTERMEDIATE DIVISION.—HONOURS.	
Orviss, Hilda E. (Mr. J. A. Matthews).....	Theory, &c.
Cornwall, Nellie E. M. (Mr. J. A. Matthews).....	"
McIlquham, Mary (Mr. A. W. H. Hulbert)	"
PASS DIVISION.	
White-Corbett, Juliana (Miss Knight)	"
Brunt, Rachel (Miss Nichols, A.Mus.T.C.L.)	"
JUNIOR DIVISION.—HONOURS.	
Docker, Kathleen M. (Miss Pearson)	Theory
Wilkins, Dora (Misses Whitard: Miss Wilkins, L.R.A.M.)	Theory
Harley, Mosselyn S. (Mr. J. A. Matthews)	Theory
PASS DIVISION.	
Blanch, Hilda B. C. (Miss Knight)	"
Merrett, Annie J. (Miss Knight)	"

—:O:—

The Corporation Concerts have been resumed in the Montpellier Gardens, and are attracting large audiences.

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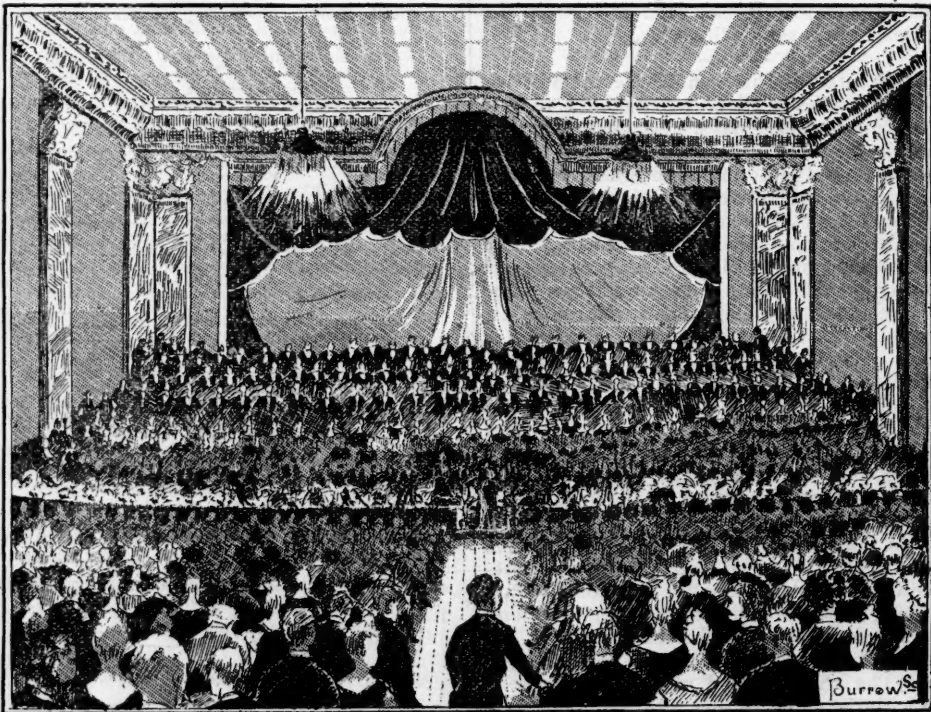
The Musical Festival Society's annual excursion took place on July 21st, when the day was spent in the most enjoyable way by visiting several places of historical interest, the halting place being the famous Birtsmorton Court. Tewkesbury Abbey was called at, and an organ recital by Mr. Vine, F.R.C.O., was greatly appreciated. The old churches of Pendock, Castlemorton, Birtsmorton, and Longdon were visited, and the return journey

through Upton-on-Severn closed a beautiful drive. The day was all that could be desired, and the beautiful scenery along the Severn Valley was new to most of the party who were delighted with the romantic and enjoyable outing.

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The Festival Society will commence the practices of the 31st Season on September 18th, when Coleridge-Taylor's new compositions 'Hiawatha's Wedding Feast,' and 'The death of Minnehaha' will be taken in hand with other works. Gounod's 'Redemption' will be included in the season's programme.

Mendelssohn's "Hymn of Praise" and Cowen's "St. John's Eve." Miss Anna Williams, Madame Belle Cole, Mr. Durward Lely, and Mr. Robert Grice were the soloists, Mr. J. A. Matthews being conductor. A MS. overture "A recollection of the past," by the late Mr. C E. Stephens, was given on the same occasion, under composer's bâton. At the Festival Society's last concert given in the Rooms on February 20th, 1900, "The Golden Legend," Sullivan, was rendered for the seventh time by the Festival Society. This memorable concert was in aid of the South African War Fund.



RE-OPENING OF THE ASSEMBLY ROOMS, CHELTENHAM, FEB. 14, 1891, BY THE FESTIVAL SOCIETY.

The Concerts will take place in the Winter Gardens next season. The old Assembly Rooms, so long associated with the Festival Society and kindred Societies, will no longer exist. Lloyds new Bank will be erected on the site of the historic rooms. The above illustration gives the re-opening of the Assembly Rooms on February 14th, 1891, after the fire and enlargement of the building. The Festival Society gave upon that occasion

HEREFORD.—The programme of the Musical Festival is complete, and an announcement on the first page of *The Minim* gives an outline of the week's feast of music, with the list of artists. The engagements are numerous and the most attractive ever made for a festival at Hereford. Next month we shall give particulars in full of this historical musical gathering. It should be noted that tickets may be secured at Messrs. Jakeman and Carver's, High Town, Hereford.

